electric lights above. The waits nere are being painted in delicate shades of the Empire period, the wainscoting has the delicate pink of Numidian marble, and an elaborate fire-place is ornamented in brass, a clock being placed at its height of about eighteen feet. This quite respiendent foyer is overlooked from the top of an archway at the back of the belony, where promenaders may thus see the entrance and the auditorium. The architect said that \$25,000 had licen spent in the beautification of this part of the theatre.

The auditorium is reached from this entry through three magnificent arches, but there is another way from Fortieth street, meant for those who come in carriages, and adacent to this is a partier for women, Marble staircases lead to the balcony. The interior is of medium size, larger than the small Lyceum or Madison Square, but smaller than such spacious theatres as the Broadway and Paimer's. Of late years architects have labored, in designing theatres, to give such shapes as will avoid poor seats, and the reporter found by experiment that no person in the Empire need ever miss a full view of what is happening on the stage. The lines of the balcony are symmetrical, lending themselves to ornate purposes and at the same time serving the still more important object of seating an entire audience, even to its furthest edges, in a satisfactory manner. Painters were at work on the ceilings, the dominant colors being crimson and gold embellished in revief. The draperies of the baces are crimson silk, bearing applique work in gold. The carpet is India red in a design of the Empire style. The roof is built with deeply vaulted panels painted in a light shade of crimson. Thus the theatre will be rich and warm in visual effects. A pictured curtain, that theatrical offence to many eyes, will not be hung in the Empire, but one will be shown of silk-crinkled tapestry in a crimson huse embroidered in gold. The only pictural cleact in the ornamentation consists of five figures in panels over the proscenium. The E

Bargains in theatricals. That seems to be the idea in the remarkable change to be made at Proctor's to-morrow. The stage will be oc-cupied by performers in operetta, farce, and cupied by performers in opcretta, farce, and variety, from noon continuously until 10% o'clock at night. This theatre is adjacent to the great shopping district, and it is likely that the management counts on attracting women by effering to them what retail merchants call "good value" at low prices. The design to please the women is plainly indicated in the announcement that maids in caps and approns, and pages in uniform, will be in attenuance; that the waiting rooms are to have persons to tried shoppers who drop in at Frostor's for rest and recreation. The fronts of the house, the lobbies and stairways, have been colored freshly in white and gold. No seats are reserved. Visitors are to pay as much as a dollar splece if they wish seats in a box, but 50 cents will buy admission to the parquet. 25 to the balcony, and 15 to the gailery. Once seated, a person may remain through the whole ten hours of the day's performance, or be content with ten minutes, as time and inclination dictate. The stage is to have a large force of actors. Marie Gurney's opera company will sing "The Mascot," for which new scenery and costumes have been made. William A. Mestayor will appear in brief comedies. Among the specialists engaged are many known favorably in the variety theatres, such as William Jerone. Billy Carter. Stirk and Zeno, James Thornton, the Bell sisters, Carrie Gonzales, Mackin and Walker. Tom Flynn, the Bonzettas. Marie Gurney, George Knowles, the Orpheus quartet, and Vaste. These names of the principals remain almost unchanged on the stage devoted to specialities. Paguette has triumphed decisivoly at Tony the very way artistic caricatures of French rustics, vesta Victoria is one of the best examples of London concert hall retains Lottie Gilson, an exceedingly popular singer and there are others to distord the principal concert hall retains Lottie Gilson, an exceedingly popular singer and there are others to distord the principal concert hall retains Lottie Gilson, an exceedingly popular singer of timely balling accomp variety, from noon continuously until 10% o'clock at night. This theatre is adjacent to the great shopping district, and it is likely that the management counts on attracting women by offering to them what retail merchants call "good value" at low prices. The design to blease the women is plainly indicated in the announcement that maids in caps and aprons, and pages in uniform, will be in attendance; that the waiting rooms are to have persons to take care of garments and parcels, and that no fees are permitted for these services to tired shoppers who drop in at Proctor's for rest and recreation. The fronts of the house, the lobbies and stairways, have been colored freshly in white and gold. No seats are reserved. Visitors are to pay as much as a dollar spiece if they wish seats in a box, but 50 cents will buy admission to the parquet. 25 to the balcony, and 15 to the gallery. Once seated, a person may remain through the whole ten lours of the day's performance, or be content with ten minutes, as time and inclination dictate. The stage is to have a large force of actors. Marie Gunrey's opera company will sing "The Mascot," for which new scenery and costumes have been made. William A. Mestayer will appear in brief comedies. Among the specialists engaged are many known favorably in the variety theatres, such as William Jorome. Billy Carter, Birk and Zeno, James Thornton, the Bell sisters, Carrie Tutein, Garretta, the Daly sisters, Fannie Gonzales, Mackin and Walker, Tom Flynn, the Donzettas. Marie Gurney, George Knowles, the Orpheus quartet, and Vasta. These names indicate good amusement for those fond of variety shows. The venture is a curious one, but there seems to be no reason why it may not appeal strongly to women and children in the afternoon and to both sexes in the evening. The outcome will be watched with close interest by theatrical people, and there is a strong probability of its nopular success.

The new year finds theatricals in this city prosperous as a business, and in an artistic condition, speaking generally, upon which to congratulate those men who are trying to make money by providing stage amusements. The stock companies are regarded by many people as our best reliance for worthy achievements in the drama. We have four such organizations, and the outlook seems bright for thom. The players at the Lyceum have never been stronger in the regard of their discriminate following. To a Sun reporter Manager Daniel Frohman said: "I am confining myself more nearly to the management of the Lyceum stock company and E. H. Sothern, and between them will be divided the time at this theatre, the Lyceum company playing from November until warm weather sets in, and Mr. Sothern appearing from August to November. 'Americans Abroad' is likely to run a long time yet. I intended to make an old comedy revival this season, but the success of Sardou's comedy is so great that I think it unwise to remove it. Successes are few in a profession hedged in with so much uncertainty as ours that it is advisable to cling to that which meets with the favor of the public. Sardou is so much gratified with the success of 'Americans Abroad' that he is considering another play, more ample in scope, for the Lyceum company. In the mean time I intend to present several plays written expressly for the Lyceum by American dramatists—Augustus Thomas, 'Fuul M. Potter. Clyde Fitch, and Herbert Hall Winslow. These plays have been planned definitely for the company, have been planned definitely for the company, have been accepted by me, and will be produced within a reasonable time. The company will be essentially the same next year as hitherto."

A. M. Palmer has conceded a little more time to "Aristocracy" at his theatre, but declares make money by providing stage amusements. The stock companies are regarded by many

California and autumn tour. The company will be essentially the same next year as hitherto."

A. M. Palmer has conceded a little more time to "Aristocracy" at his theatre, but declares positively that he will bring his stock company home on March 11. Maurice Harrymore and F. M. Bell have rejoined him, and it is likely that Agnes Booth, who declines to travel, will accept a part in the new play which Mr. Palmer is to produce upon the return to town. He was in Boston yesterday. getting his company ready to perform Oscar Wilde's play. "Lady Windermere's Fan." but that production is for Boston only, the piece having been lent to Mr. Palmer by Charles Frohman in order to provide material with which to keep his actors profitably away from the bome house a little while longer. Mr. Frohman is a partner by Charles Frohman is "Aristocracy," and they have strained every point to extend its season here. It is believed that the xettend its season here. It is believed that Mr. Falmer intends to eventually transfer his own company to the Garden, which house he and Edmund C. Stanton have leased, and it is conjectured that they may get possession at this beginning of next season, instead of waiting for the term of their lease on Jan. I. The Garden is a suitable theatre for a permanent creanization, and in it Mr. Palmer's players might easily renew their close acquaintance with New Yorkers. Augustin Daly holds a lease for his theatre during the next nine years. He will not return to modern farcethis season, but will extend the series of old company to london, where he is to occupy a new theatre during a part of each year. It is understool that he will also send out casts for an American tour in some of the pieces that meet with most prosperity at the house in Broadway this winter. Charles Frohman will keep his stock company in the new Empire, and he has several plays in hand for use there.

Three theatres possess plays so nearly sure of lasting to the eart.

Three theatres possess plays so nearly sure of lasting to the end of the season that the managers are free of all worry and work infortunate houses are free of all worry and work involved in a preparation of new matter. These fortunate houses are Harrigan's, the Madison Scuare, and the Academy of Music. Manager Hanler said: "We made a move toward getting one of Mr. Harrigan's sariler pleces ready for a revival, but before putting it into rehearsal the signs of any demand for it this winter saids away, and it tooks now as though 'The Madison Guard's fail' will carry us through till spring beamingly," Manager McKecof the Madison Square left pretty positive about A Trip to Chinatown' needing no successor this reason. "Mr. Hoyt's new play. 'A Temperance Town," he said, could be brought here at short notice, and our plans contemplated a New York production of its lore of this time, but there is not the slightest indication of a limit to our present bill and of course we shall make no changer. volved in a preparation of new matter. These

Gilmore said as to the Academy of Rusie:
"The spectacle will remain here for the remainder of the season, but it is only fair to say that we shall make a new show of it so far as the specialties are concerned. Mr. Tompkins is now rehearsing a second company to send out with 'The Crook' on a tour. Most of the entertainers now here at the Academy will go out with that company, their places being taken here by foreign importations."

Three reproductions in Broadway theatres will deserve attention to-morrowand Tues-day, and doubtless they will yield a great day, and doubtless they will yield a great deal of enjoyment to the audiences. Minna Gale-Haynes will go from Shakespearean comedy to his tragedy at the Star with "Romeo and Juliet," and the cast makes it certain that an excellent performance in a time-honored manner will be given. Mra. Gale-Haynes has played duirthefore this public, and it has always been an impersonation remarkable for subtlety and power. With Eben Plympton for a Romeo, Milnes Levick for a Merculia, John Malone for a Remotin, Owen Fawcett for a Peler, H. A. Langdon for a Fran, and Mra Sol Smith for a Murse, able adherence to traditional usage may be counted on in this "Romeo and Juliet" at the Star. "The School for Seandal" will be revived at Daly's on Tuesday, with a welcome renewal of Ada Rehan's Leavy Tearle, with its abounding spirits, beauty of person, and original method. Miss Rehan enjoys a vogue which enables her to turn her back on the standard Leavy Tearle, and to charm her admirers afresh, without seriously offending those who deem her something of an iconoclast. The third play to be brought forward is "Caste," which will be performed to-morrow at Herrmann's by Marian Manola, John Mason, and the company that has been with them of late at this theatre. Rotertson's always delightful comedy should get an agreeable and diverting representation from these actors. deal of enjoyment to the audiences. Minns

Harlem is uncommonly well off for drama this week. Two strong plays there are outfitted with good companies and all the other things necessary for the kind of performances fitted with good companies and all the other things necessary for the kind of performances that gave them great success in town has season. They are "Mavourneen" and "The Lost Paradise. After hopeless liness compeled William J. Scanlant of quit the stage. "Mavourneen" was withdrawn, because its owner, Augustus Piton, did not desire to use it again until he felt sure of having found a fit successor of Scanlan. At the beginning of the present season Mr. Pitou engaged Chauncey Olcott, who had been known to this public as a first-rate tenor singer. There was no doubt that Mr. Olcott could do better with the Scanlan songs than their author had done or that he could realize to the eye the romantic and heroic young Irishman of the play, but it was not so certain that his acting would be adequate. During a brief tour, however, the accounts of him have been favorable, and it seems likely that, as in the case of the elder and younger Joseph K. Emmet, a role popularized by a favorite comedian has been taken up and continued successfully by another man. At the Harlem Opera House "Mavourneen" will introduce Mr. Olcott to New York in his new guise. The other Harlem good play of the week is "The Lost Paradise" at the Columbus. This dramatic exposition of the German where it is getting the critical and commendatory attention of the newspapers. De Mille's considerably original version of the German work of Fulda, with a localization of the Scenes in Massachusetts, is used in London as here. The company at the Columbus is one of the many Frohman travelling parties constituting a judiciously selected cast, and so an adequate representation is certain.

oughly freshened with new matter last week that no immediate changes are necessary, and so the principals remain almost unchanged

Brooklyn has two theatrical shows this week of a pictorial and miscellaneous nature. One of them is "Superba." at the Columbia, and THE SUN had recent occasion to speak well of The Sux had recent occasion to speak well of tas given at a New York theatre. It is a first rate combination of pantomime, burlesque, and farce, rich in humor, marvellous in some of its tricks of scenery, and constituting a notably diverse evening's entertainment, with nothing to offend anybody and much that is bound to amuse everybody. The other spectacular play in Brooklyn is "The Devil's Auction" in a new version at the Grand Operation "in a new version at the Grand Operation.

A new war drama will be disclosed at the Union Square to-morrow night. It is understood to be a highly melodramatic treatment of stood to be a highly melodramatic treatment of war-time happenings, with Mason and Dixon's line dividing the sentiment evenly, and with a heroic character for Edward J. Henley, a vivid and emphatic actor. "Captain Herne" is the title, and Masgaret Barrett Smith is the author. The piot turns on the love of a man for his brother's wife, and this wover is the villain, aided and abetted by a pretty octoroon. A part of the play is located on battle-fields, and one of the spectacular criscoles is the storming of a rebel outpost near Vicksburg. Mr. Henley has the title rôle, and the cast includes Dorothy Dene, the English actress who shared in the flasco of the Theatre of Arts and Letters, but who may be expected under these more favorable circumstances to show her best qualities.

Critical observers of stage doings are prone to withhold credit from dramatists for painstaking care. It seems to be a common idea that plays are written hastily and almost thoughtlessly. "The New South," at the Broadway, has faults along with its melodramatic merits, but they do not concern the probability of the story. Upon that point Clay M. Greene said to a Sun reporter: "I do consider that both Mr. Grismer and myself have been unjustly dealt with in some of the criticism. Long, long ago, I learned how to cringe gracefully under the sting of adverse criticism. for I am all too painfully conscious that what I don't know about writing a play would fill a book. But when they attack the premises upon which I base a play—premises which are substantiated by fact, study, observation, or knowledge gained by competent advice—I consider it unfair, and am only sorry that The Sun would feel bound to refuse to publish the exact words I should like to use. In 1801 Mr. Joseph Grismer came to me with the story of 'The New South, for me to put into dramatic form. Neither of us felt quite sure regarding the peculiar legal points involved, and we began to fortify ourselves with competent advice regarding the possibility of an army officer being tried by a civil tribunal Major J. A. Darling of Governor's Island and Lieutenant-Commander Leonard Chenery of the navy assured us that our premises were correct, but they suggested that we secure competent legal advice. This we found in the opinion of Joseph D. Redding, who corroborated the assurances of the two officers. In order to learn thoroughly the workings of the Bouthern convict lease system, we read in the library of the Southern Society of this city, searched through the files of newspapers for articles bearing upon the subject, and studied the Learn thoroughly the subject, and studied the Learn thoroughly the subject, and studied the southern convict lease system, we read in the library of the Southern Society of this city, searched through the files of newspapers for articles bearing upon the subject, and studied the southern convict lease system, we read in the library of the Southern Society of this that plays are written hastily and almost thoughtlessly. "The New South," at the thoughtlessly.

The week's event in comic opera will be at the Garden, where "La Cigale" will stop with two more representations, and then Sullivan and Ceilier's new work. "The Mountsbanks."
will be presented on Wednesday evening. A
full description in Tilk Sun's cable despatches
at the time of the London production made our
readers familiar with this piece. Sullivan's
music is not questioned as to its high grade of
excellence, both in art and in entertainment.

Mr. Cellier was notable to do as well in collaboration with Mr. Sullivan as Mr. Gilbert had done. That was no disappointment to the Londoners, however, nor will it be to New Yorkers. The story of the brigands disquising themselves as monks lacks Gilbertian originality, and the peculiar topsy-turry humor of Gilbert is absent, but no audience prepared for these deficiencies will be likely to find any fault with "The Mountebanks," especially in such a performance as the Lillian Russell company will give of it at the Garden. All the requisite parabhernalia of a fine outfit are promised, the members of the cast have had some public practice in their parts out West, and so a first-rate evening with Sullivan and Cellier may be counted on for Wednesday.

The museums are alive with activity as well as abounding in inanimate exhibits. The wax works at the Eden Musée compete with a as abounding in inanimate exhibits. The wax works at the Eden Musée compete with a stage show, in which the violin playing of the Princess Dolgorouky, the mind reading of Gulbal and Greville, the music of the gypsy band, and the magic of Ando and Omne are entertaining. The objects of wonder at Huber's Palace Museum include Bella Carter, who has a mane like a horse's growing upon her neck and back; the sparring monkeys are the best trained little animals ever shown in this house; Frank Cotton and his trick donkeys, and the pig circus. The drama for the week at Huber's is "The Two Ornbans," and there is a new variety company. The chief marvel at Doris's Museum is Linus, the \$100.000 equine beauty, described as the "champion long-maned and long-tailed stallion of the world." Other features are Uno, the snake charmer, formerly with Barnum; William Queen in a thrilling suicide act by hanging, and George the Turtle Boy. The usual variety and dramatic performances are given on Doris's stage hourly. The Transparant Man and Godfrey, the Mystery, "whom nothing can flud," continue at Worth's Museum. Mme. Johnson claimed to be the tailest fat woman living, is new there. She is said to weigh 502 pounds, and to stand 3 feet 22 inches in height. Inman and Nugent, character change actors; the Blacks, in a comedy sketch, and Join L. Manning, the Hayseed from New Jersey, are the chief attractions in the theatre. There are numerous other features in the curio halls and on the stage.

An afternoon performance at Palmer's next Tuesday will be given by numerous volun-teers from various companies in town for the benefit of Mrs. Charles L. Harris, widow of the late comedian of the Palmer company. The noveltles in the bill are a brief piece from the French entitled "My Album," a leading of the orchestra by Marshall P. Wilder, and a gam-bol of the Lambs by Clay M. Greene, Fritz Williams, and Claude Marius.

The Bowery has a brand new play this week. It is described as romantic in manner, international in personages, and with Rome as the place of scenes warranting its title, "At the Carnival." The earlier and lighter incidents place of scenes warranting its title, "At the Carnival." The earlier and lighter incidents are connected with the gayetles of the carnival season at the Italian capital. The complication grows out of the love of a young American for a street singer and his forced engagement to his cousin. The authors are Edward Weitzel and Fred S. Isham of the Detroit Free Fress. In the performances at the People's, the principal will be Eva Montford. Other parts are assigned to Elmer Grandin, Samuel Edwards, George Robinson, Jennie Reiferth, and Alice Wambold. New scenery has been prepared.

Another play on the east side is "Lost in New York," at Jacobs's, with the well-remembered realistic scenes of city and harbor life, and with its hitherto successful bids of various kinds for popularity with the multitude. This is a tank drama, with real water plentiful in its river episode. The Windoor has for the week "Leaves of Shamrock," a rollicking kind of Irish comedy, with J. P. Sullivan as its chief comedian and vocalist.

Across town, at the only west side theatre now making weekly changes, the Grand Opera House offers the jolly Neille Mellenry in "A Night at the Circus," a farcical piece which gained a liking in Broadway last season, and in which Miss McHenry and a serviceable com; any are making a tour of the country.

from this to the end of the season, subject to some disarrangement through the failure of

for two weeks of Mrs. Blane in "Deception." and then the début of Eleonora Duse, the celebrated Italian actress, who will play a number of standard character in her own language.

At the end of the Minna Gale-Haynesterm at the Star, the annual season of William H. Crane will begin an engagement of Indefinite length on Jan. 30 with "On Probation." a comedy written for the comedian by Matthews and Jossop.

The Manhattan will have two weeks more of Thomas Q. Seabrooke and "The Isle of Champagne," embodying a good lot of farcical and burlesque fun with a form of comic opera. Manager Hammerstein said yesterday that his fine new house in West Thirty-fourth street would be devoted to grand opera in English from Jan. 23 probably until spring. "I think we have awakened genuine interest in this enterprise," he continued, "and there isn't any reason to doubt the success of the project. We had to convince folks that the affair wasn't going to be second rate at all, and it won't be. One of the novelities of this opera season will be. Boabdil, the new work of Moszkowski, and we shall do it magnificently with a great cast and splendid scenery. "Carmen' and "The Huguenotis' will follow rapidit."

Manager Rosenquest said, as to the conduct of his two theatres for the rest of the winter: "Seven weeks was the period for "A Society Fad" at the Bijou, to end on Jan. 21. Meanwhile I am strenuously endeavoring to cancel other attractions with contracted time after that date, and Manager John Russell is on his way from Europe to fix the extension, if possible. If the negotiations are successful, the Russell Comedians will make merry at the Bijou until Lent, when "A Mad Bargain" with James T. Powers, will take possession of the house for a very brief engagement. Russell's hability to move the attractions booked to follow would mean three weeks only of the present bill. At the Fourteenth Street Theatre, from to-morrow afternoon until Jan. 28, that quaint reflex of Hoosier life. Blue Jeans, will be advanced for the very last times. "Geno

zier.' and Donnelly and Girard in the new 'Natural Gas.'"

The Amberg was declared by Business Manager Kahn to be in a happy state with the success of "Der Vogelhaendier." which is the German form of "The Tyrolean" as sung by the Conried Company. People who do not understand German, but whose ears are keen with relish for good music in any language, make up a considerable part of the audience. The Amberg will continue comic opera a while longer and then have a spell of German comedy.

The Park remains a variety theatre this week, the performers being a selection from Hyde & Behman's forces. With February a return will be made to drama, and in a pretentious way, for Charles Barton will then put on the Park's stage the English racing play entitled "The Outsider." in which live horses appear in a genuine contest of speed. This is the final season of the house at Broadway and Thirty-fourth street, as it will be razed in the suring fo clear a site for a seasonal hallance.

was uncomfortably proven to folks who reached the Music Hall at a fashionably late hour on Monday afternoon and succeeded in reaching their chairs only after struggling through an almost impenetrable wall of humanity. Some people, indeed, never got into the seats they had paid handsomely for, but stood shivering at the door, trying to gain an occasional peep at a golden-haired young man in the distant perspective. It was an operation audience, an audience of purple and fine linen. diamonds and musical taste. It represented \$6,000 at the box office, and something over \$6,000 at the box office, and something over \$5,000 in the planist's pockets. Last year Paderewski was content with an exceedingly modest homorarium while his impresario became rich. This season the virtuoso takes all the profits in order to pay the doctor's bills incurred by his recent illness. There is scarcely a doubt that his individual receipts for the present tour of forty-two concerts will be over \$200,000. Yot he is an unassuming genius. His hair is by no means so exuberant as it used to be when we first became acquainted with him, but is now chastened and of a Grecian colffure rather than that of eccentric welrdness. Surveyed casually as he came out of the stage door, Paderewski looked like a blond Hamiet, a trifle taller and more spiritual than Fechter, but not less dramstically interesting. The great stage held only a piano and a chair, the lights turned down, the whole scene one of emptiness and gloom in contrast with the gaviy dressed, eagerly anticipative mass of people that was backed into the auditorium. But when the planist appeared he seemed to fill the stage as completely as it is occupied on oratorio nights. He was attired simply in black—a frock coat, happily not of the present monstrout fashion, tightly fitting trouvers, a Eyronio collar, and flowing white silk necktie, His cheeks were a trifle hollow; he was suffering from a cold, which evidently embarrassed him at intervals. This caused a number of sentimental ladies in the parquet to manifest some agitation lesthe should go into a consumption. Pale and delicate though ho looked, Paderewski had loat none of the power of his fingers. Thunders reverberated from the piano under his touch. It was as eloquent with splendor of tone as a full orchestra. Then, to show that his finger tips had lost nothing of their daintiness, he played the softer measures with a delicate though ho looked. Paderewski, who had been all fire and inervous energy during its wonderful performance, now suddenly relaxed any fell back limply in his chair. His halr still \$5,000 in the planist's pockets. Last year Paderewski was content with an exceedingly

simply crazy to hear him in Chopin."

In his voyage to this country M. Paderewski brought a piano and two harrs. When he was not seasick he kept constantly practising the glissando scales with which the audience last week was astonished. Even in moments when his internal system was affronted by the rude shocks of the sea, the great musician did not abandon his art for the solace of going to bed. In moments when he was too much nauseafed to sit at the piane in his cabin he lay pensively on a lounge and woosd inclancholy symphonies out of the harp. During the trip M. Paderewski gave several concerts which netted a goodly sum for the Sailors' Orphanage at Liverpool.

The plans of the managers are complete from this to the end of the season, subject to some disarrangement of old the season, subject to some disarrangement through the failure of calculations, but generally they will hold good. J. M. Hill told a Sux reporter yesterday that the engagement of John Drew and "The Masked Ball" had brought larger receipts to the Standard, and more modish audiences, than had been true of any other berief of the Ton Draw company and planted the contract for three weeks of "M volfiela Wife," with Minnie beligman-Cutting, and libert f. Cutting, ". "After their departure." Mr. Hill in turn is providing the entertainment at the Casino, the Marie Tempest come is antiportes. Manager Aronson said that it was uncertain whether there would be room for anything else at the Casino this winter, as the current piece was drawing immensely, but he had new power and the true of the comment at the Casino, the winter as the current piece was drawing immensely, but he had new power will be more than the company will be produced. They are reheares to talk about. The life out continue devoted to its old polley, with the roof garden in operation next summer."

Min Hill in turn is providing the entertainment at the Casino this winter, as the current piece was drawing immensely, but he had new power will be produced. They are reheares to talk about. The life of the comment of

A new operetta by Adolf Muller, entitled "Der Million en Onkol." has been produced at the Theatre au der Wien, with such distinguished success that all Vienna is enraptured over its smart score and lively libretto. In this piece the principal character is represented by Carl Streitman, who seems to be as popular with the Vienness as he was unpopular last season with the Lillian Russell audiences.

with the Vienness as he was unpopular last season with the Lillian Ressell audiences.

It is a curious commentary on the tasts of Boston that the debut of Ignace Paderewski last year in that city drew at the box office something like \$100 below the receipts taken in recently by the initial performance of George Grossmith. "Society's Clown" is undoubtedly an amusing little song-and-dance artist, but in New York the public seems to evince a decided preference for Paderewski.

Two weeks ago an enthusiastic music lover in Glasgow was so carried away by the "Yum-Yum" trie in a performance of "The Mikado" that lacking a bouquet with which to express his admiration for the young singers, he public a whiskey bottle out of his pocket and hurled it on the stage. With the thrifty instincts of the Sectch, he had previously emptied the flask. But this was not regarded as an extenuating circumstance by the magistrate, who sentenced him to thirty days' imprisonment for the offence. Pill Nug, who was struck in the knee by her admirer's tribute, is at present in the Glasgow Hospital.

It is stated that Mme. Adelina Pattl occupied her leisure hours last summer in writing a volume of reminiscenses. As the diva has been

It is stated that Mme. Adelina Patti occupied her leisure hours last summer in writing a volume of reminiscenses. As the diva has been on the concert and operatic stage since 1851, and her forty-two years of musical life has been spent among interesting people, the memoirs she intends publishing must possess a curious worth wholly outside of their value to literature.

Mr. Wm. H. Lawton gave another of his lectures upon voice cultivation at Hardman Hall on Thursday afternoon last. His audience seemed interested in the exposition of his methods, and especially to enjoy the songs which were sung by Mr. and Mrs. Lawton at the close of the afternoon. Mrs. Lawton has always been an ospecial favorite with our public, and her charming singing is but too seldom heard in the concert room.

public, and her charming singing is but too seldom heard in the concert room.

Signorina Castellane is a young and marvellously gifted Italian girl, now under contract to Chickering & Sons as concert planist. She will be heard next Thursday at the Boston Symphony concert, where she is to play Mendelssohn's G minor concert. After that, on the 18th and 21st of this month, Miss Castellano gives two recitals in Chickering Itali. The performance of Jan. 18 is in the evening. The 21st is a matinee. These occasions have a double interest: In the first place because Signorina Castellano, though little more than a child, is possessed of unusual talent, and of thorough musical culture: next, because her programmes are made up of compositions almost entirely new and unheard. Certainly they are the reverse of threadbare or hackneyed. The following is a complete list of the pieces to be played by the gifted young artist at the two recitals:

Jan 18—Besthoven, Sonata, opus 53; Rossi, Andantino; Scarlatti, Sonata; Schumann-Liszt, "Frahlingsnacht;" Van Westerhout, Canzonetta, Radinerie; Martueci, Melodia Etude; Chopin, Freiude, Nocturne: Liszt, Tarantella from "La Muette de Fortici."

For Jan. 21 the programme is: Chopin, Sonata, Opus 4; Galuppi, Adagio; Turini, Fresto; Egambati, Toccata; Brahms, Khapsody; Van Westerhout. La Musette." Il momente capricelose; Rubinstein, Staccato Ftude; Wagner-Tausig, Siegmund's lovesong, Walturas, Bitt.

NOTES ON SCIENCE AND INDUSTRY.

The event of the season has arrived. This Some valuable specimens of metallic alloys obtained according to a new principle of com-bination, have lately been the subject of examination and discussion before the Amster dam Royal Academy of Sciences. These specimens were the result of experiments carried on by a chemist of Liege, Belgium. and were exhibited as proofs that, by repeated reduction to powder and subjection to great pressure, metals may be united into alloys having properties quite remarkable and unlike those of alloys which are produced by the ordinary methods of fusion. In the case of the specimens referred to one was of a reddish color, formed by compressing a mixture of nine parts of copper and one of zinc the other, obtained by compressing a mixture of seven parts of copper and three parts of zinc, was of a pale yellow color the reddish metal was a little softer in texture than common brass, the other was harder and brittle. Both specimens had been filed up twice, and again consolidated by pressure, though the union was not combete, and both of the alloys contained great quantities of yellow mixture, with particles of copper and zinc. The additional statement is also made that though there was evidence of flow in the yellow mixture and the zinc there was nothing to indicate a truly liquid state of the alloy or of its copper. and were exhibited as proofs that, by repeat-One of the rallways of Peru, the Oroya, has

for a long time been successfully operated by the use of a residuum petroleum oil having a fire test of some three hundred degrees, Fah. In the construction of the locomotives for this line the bottom, back, and a portion of the sides of the firebox are lined with brick, and the oil comes through a one and one-fourth-inch pips to the bottom of the front of the firebox, and is then sprayed into the space within by steam supplied through a half-inch pipe. The bricks, it is stated, do not serve in any way to break up the oil, but merely act as a white-hot retort, in which the air and vaporized oil are mixed in the proper proportions. The requisite supply of steam oil, and air can be regulated at will. In firing up preparatory to a run steam from another locomotive is usef, although wood can be resorted to in case of necessity. The burner employed is of very simple character, consisting of a single casting, and differs considerably from the complicated apparatus generally in vogue. The common objection to petroleum firing, namely, that it injures the boliers more than coal, does not seem to be verified—six months service of a locomotive on this road showing no sign of fire-box leakage, and no straining. A furnace for the destruction of the town's refuse is in operation at Oldham. England, which burns at a temperature of over two thou-

sand degrees, Fah., and this prodigious heat, when applied to raising steam, is said to render sufficient power available to more than reder sufficient power available to more than repay the cost of collection and burning. The cells of the destructor are each just over five feet wide, and one of the most important features is a jet of steam which forces air into the closed ashipit by means of surface friction at a pressure equal to one-half inch of water. Another special feature is the arrangement of flues and flue openings, these being placed in the front of the reverberatory furnace arch, over the hottest part of the fire; thus the gases given off by the drying refuse at the back have to pass over the hottest part of the fire, of two thousand degrees' temperature, and through small apertures in a red-hot reverberatory arch, before they can escape; the flues pass along over the top of the reverberatory arch and then down through cavities in the side wails to the main flue underneath. The furnace is practically surrounded with hot gases, which have the maximum effect in drying the green refuse. A longitudinal trough or hopper is at the back, into which the carts tip direct, the hopper being brought down to the grate bars, and the opening at the back is of the full width and height of the furnace; the grate surface proper is 28 square feet in cach cell. The refuse is gradually moved forward by a wave-like motion and deposited in the form of clinker on the wide "dead plate," where it remains until the attendant comes along to remove it. The continual admission of cold air to the furnace is by this arrangement completely avoided.

A notable instance of the modern relegation pay the cost of collection and burning. The A notable instance of the modern relegation

to the past of some long-established scientific theories is furnished in a paper read by the artist Prang, before one of the Boston institutions of art, on the science of colors. Thus, in regard to the commonly accepted rule that blue and yellow lights produce not green but white, it is shown by the Maxwell rotary disk white, it is shown by the Maxwell rotary disk that this assumption, though true of experiments with a certain particular blue and yellow, does not apply to a combination of the ideal blue and the ideal yellow. Employing for an ideal blue and the ideal yellow. Employing for an ideal blue a blue free from both red and yellow, and for his ideal yellow one that was free from both blue and red. Mr. Prang claims to demonstrate that the usual mistake has arisen from too loose a use of the terms blue and yellow; these, as is well known, being names that are indiscriminately borne by a great variety of impure hues. By the use of the same wheel it is also demonstrated that the typical red, yellow, and blue do, in combination, produce white of low luminosity—the supposed impossibility of this result herefore being due, it is asserted, to the use of impure colors. The claim that yellow and blue are not primaries, because yellow can be obtained by the mixture of red and green, and blue by the mixture of green and violet is likewise established, though the scientifically accepted inforence from these facts is declared to be wrong.

The smelting of iron sands, in those regions where such material abounds, has lately attracted no little interest, and California pablast furnace at Onchunga with the iron sand in the shape of "bricks" instead of with iron ore; a tapping took place, and the result was that several tons of ore were obtained from the that several tons of ore were obtained from the furnace, the metal being pronounced to be workable iron of first class quality a portion of the moiten metal being converted into small castings, showing complete adaptability. The "bricks" with which the furnace was thus charged were an admixture of fron sand and clay, and were manufactured some sixteen years ago. It is claimed that the yield of iron is equal to 50 per cent. Of the weight of the bricks, and it is believed that iron of a high class may be in this may economically produced—the development of an important industry, in fact, being probable, as the west coast abounds with inexhaustide quantities of raw material in deposits of iron sand.

Mention is made in the technical papers of the introduction of an ingenious automatic drop feed lubricator, which, while supplying a number of bearings automatically with lubricant, allows of the amount received by each being minutely regulated. It consists of a tank containing the supply of oil and furnished with a number of outlets at the bottom, which are connected to the several bearings by pipes. A horizontal cylindrical plug is contained in a bored recess on the lower part of the cil tank, and one end passing through a stuffing box in one side of the tank is litted with a ratchet wheel operated by a pawl in the usual manner. The rotating plug is provided with a number of diametrically arranged holes which pass nearly through the tody of the plug and are screwed internally to receive small screwed plugs provided with screwdriver stop. By screwing these small plugs up or down the depth of the several oil recentacles in the main plug can be adjusted with great accuracy. The oil flows into these cavities when they are uppermost, but with the rotation of the main plug containing them they are inverted, their contents are discharged, each into the outlet to which they pertain. A branch supplementary pipe is fitted to each discharge pipe for the purpose of admitting air and allowing direct lubrication by hand should occasion require. ings by pipes. A horizontal cylindrical plug

Recent investigations made by means of the pyrometer show that the temperatures which occur in melting steel, and in other industrial operations, have been overestimated. It is now demonstrated that both the amount of light emitted from a body and the quantity of fuel required to heat it, increase much more rapidly than the temperature. The more rapidly than the temperature. The calorimetric method has been that most frequently adopted for determining high temperatures, the assumption being made in this case that the specific heat of the iron rods or balls used is constant, which assumption, however, is inaccurate. In the case of the flame of the Bessemer converter, the temperature of the issuing flame has been recorded as two thousand degrees, Cent., because platinum appears to melt rapidly in it. This, again, falls to coincide with the outcome of recent experiments, the fact being, as new represented, that platinum does not really fuse in the flame, but only appears to do so, on account of its alloying itself with drops of melten steel carried over by the blast.

The prevention of smoke from locomotives by means of steam jets has proved an inade-quate resort, and this has led to the adoption of a device which thus far has received decided commendation. The locomotives have at the front or botter-tube end of the box an at the front or boller-tube end of the box an arch of brickwork, thirty-nine inches wide, which serves to dedect the flames and other-wise improve the efficiency of the boiler; but, in addition to this usual arrangement, there are two other srches of firebrick nearer the door and about twenty-five inches apart. These arches are about ten inches wide, and have been found to economize coal as well as reavent smoke. Only one of these smaller thanks when the firebox is very short. SOME PORMS WORTH READING.

As In a Mirror Unto the fount of love one time I came, and in its crystal depths I fondly gased. And there beheld an image that amased And humbled me and put me e'en to shame, so small I seemed, set in that mystle frame, That the' for love my spirit fairly blazed, I dared not speak the hope that late had raised Itself within me like a lurid flame. In Linda's eyes I thus have viewed myself, A trifling speck, scarce worth a passing thought, And yet her smiles have always cheered my sight, E'en so may man, forgetting fame and pelf, And other vanities that come to nought, Review his image dwarfed in heaven's light.

A Modern Mulady.

From the Speciator,

From the Speciator.

To be without an impulse or desire,
A neap of fuel with no spark of fire;
To be a prey to modish melanohot;
Without the force for any other foliy;
To watch the movement of the universe,
And to believe it moves from had to worse,
Blind tendency the master of the whole,
And man without a purpose or a shul;
To see the good and evil, font and fair,
And not to take a side and not to care,
but live contented in a calm despair.
Not live: exist; with power and passion fled,
A lean heart nourishing a thinking head.

I musing on these matters, walked spart.
To be at peace and commune with my hears.
Ah! If the goods were gracious to us, then
Some new Prometheus would be granted men,
And, as I mused. I thought one spake with me:
I brought the first from Heaven. "he said, "but aye
Your eyes are holden that ye cannot see." M. R. R.

An Antique.

From Harper's Magazine.

Fhe gazed at the tail old clock on the stain.

'Twas a relic of days long fled,
A costly timepiece, a treasure rare.
But lately purchased and perched up there.
"A quaint old geni" she said.

"Md you stand in some old colonial hall, where the firelight flickered red On pollshed floor and on carven wall, Where fell the shadows of chair-backs tall And straightly stift is she said.

"Did you look, perchance, on a winsome maid— Aias is century dead— Softiy demure and sweetly staid, In a tortoiseabell comb and a gay brocade With a very short waist?" she said.

"Did you see her lover, a comely swain,
A-bending his stately head
To touch her lips and to touch again,
Till her fair cheek warmed with a crimson state
O quaint old gem?" she said.

Oh, the wondrous pictures once known to you!
And the tales that you have read!"
But the stall old clock fetched a grin to view,
I wonder what she'd remark if she knew
I was made last week!"! it said.

Love Passed By.

From the Amuring Journal.

From the Anualey Journal.

I was bory with my ploughing
When Love passed by.
"Come," she cried, "forake thy drudging;
Life's delights are few and grudging;
What hath man of all his striving,
All his planning and contriving,
Here beneath the sky ?
When the grave opes to receive him
Wealth and wit and honors leave him—
Love endures for aye."
But I answered. "I am ploughing.
When with straight and even furrow
All the field is covered thorough,
I will follow."
Love passed by.

Love passed by.

I was busy with my sowing
When Love passed by.
"Come," she cried, "give o'er thy tolling:
For lay toil thou hast but moulting.
Follow me where meadews fortile
Bloom unawwn with rose and myrtle,
Laught not be thought of the laughting the thousand flowers.
Bits of brooks—the laughing hours
All unnoted fly,"
But I answered: "I am sowing.
When my acres all are planted
Gladly to the realm enchanted
I will tollow."
Love passed by.

Love passed by.

I was boay with my reaping
When Love passed by.

"Come." she cried, "thou plantest grieving.
Ripened sorrows art them sheaving.
If the heart lie hoolow, vain is
Garnered store. Thy wealth of grain is
Less than Love a least eigh.
Haste these—for the hours fast dwindle
Ere the pyre of hope shall kindle
In life a western sky.
But I amswered: "I am reaping.
When with song of youth and maiden,
Home the farm cart comes, full laden,
I will follow."
Love passed by.

Love passed by.

I had gathered in my harvest
When Love passed by.

Stay!" I called to ber, awift speeding.
Turning inct, my cry unheeding.
"Stay to Jove, I fain would follow:
Stay tip night, O deet-winged swallow.
Cleaving twilight sky!
Ann old, and warn, and weary.
Void my fields and heart—and dresry.
With these I would ny arvest.
Sed costs of my dead hopes bannt me.
Stay: I follow:"
Love passed by.

My Pipe.

From the St. Paul Daily Girbs.

When fond recollection,

Oh, the delicate odor
When once I did load her,
And got her a going and ready for "bit;"
The king with his crown, sig,
So spanished and roand, sir,
I wouldn't exchange my groud station for his,
For roally's bubble
Means trial and trouble,
Which tags at the heartstrings and causes a gripe;
My concert and solace
In this not at all is,
But lies in a whiff from my old corn cob pipe,

IIL

III.

In moments of sorrow.

When thoughts of the morrow
But burdened my mind with the impress of grief,
With longing and yes ming.

I turned to my charmer and found there relief;
As curing and bending.

The smoke rolled a way and was lest to the yiew.
My peace of mind gaining.
Alt pring and pating.

Bose up like a mist and then disappeared, too,

I Act sons of Pegasus, in rhythmical paces, in rhou comforting pleasure, in the comment of the paces of "your highness." I sing.

Then here's a rich gobiet.

I drink to the dregs nor my lips care to wipe, if after the potion. I numer the notion.

Building for Others. From the Boston Evening Transcript. What if I build for others.

And the walls of the building stand
Long after I am forgotten
By the dwellers within the land.
Long after the buildings have crumbled
That were founded upon the sand?

What if I build for others,
And the building shelters me not,
And the building shelters me builded

Yet when the years shall have faded, and beneath the roof tree's shade,

The children of generations
In their children days have played.
And have passed from under the roof tree
And vanished into the shade;

Some dweller beneath the roof tree.
Thinking of when it was new.
It's any as his thoughts turn backward.
Keeping its age in view.
The builder who built this building Builded better than he knew.

and I, though I have passed onward,
ifearing the Master's call.
May know, though it may not matter
To me what the building befall.
It is better to have builded for others
Than not to have built at all.

A Triumph of Old Age,

From the Clothier and Furnisher. A gray-haired, broken-down old man, With sunken eye and cheek, Climbed up the steps one winter's day, With humble mien and meek.

He rang the bell, and a woman came And stood in the open door, And a smile spread over his wrinkled face As he saw his wife once more.

And the old glad light shone in his eyes, And his husty voice grew clear, As he said: "It almost knocked me out, But I matched that ribben, dear,"

From the Wast.

How can I tell her?
It has been collect.

Cleanly shelves and white walls.
I can guess her
Is the deciser.

By the hack startcase and halls.
And with pleasure
Take her measure
By the way she keeps her brooms.
Of the pupping.
Of her back and unness rooms;
By her kitchess all of assainess
And its general completeness.
Where he cleanliness and sweetness
The rose of order blooms.

And within the home i have builded I shail have no part or lot. And the dwellers who have their homes there Through all time shall know me not?

If after the potton
I humor the notion
To turn for a whilf from my darling old pipe.

Love passed by.

THE SUNGE SCHOOL FOR

In a game of draw poker A opens a fack pot on a pair of jacks; the others come in. A discarde one jack and draws to a four-heart flush, but fails to fill. He bets and is not called or raised by any other player. He takes in the pot and shows, as openers, the jack in his band and the other on the table, saying that he discarded to draw to the flush. Is he or is he not justified in claiming and taking the pot?

It has been said that a Western jury once decided that the attempt to prevent the opener from taking the pot in such a case as yours justified homicide. But seriously, if the discards were placed in a pile in from of the next dealer, beginning with the discard of the age, it would be easy to determine from them after the hand was played what the opener's discard was. A certainly had the right to draw to this heart flush. He was not obliged to announce his draw or call attention to his discard. Either would be a manifest injustice, as it would plainly reveal his hand to his adversaries. The great object of the play is to make his opponents think his hand is what it in reslity is not.

A and B play a game of casino, 21 points; B gets 15

A and B play a game of casino, 21 points; B gets 18 points, A gets 17; A deal, and in this deal B receives four points and claims to game; A takes the unplayed cards and has the malority of cards and spades, which count four points, in addition to which be has two points, making him game as well as B. Who wins?

M. Mann.

M. Marks.

R wins. The points are scored as soon as made, and
a player wins the game the moment he has made and
claims the requisite points. The game to which you
refer was ended as soon as B claimed his four points, and A had no right whatever to the unplayed cards.

In a game of cribbare I play the last eard, making a 15. I claim the right to peg 3. viz.: 2 for the 15 and 7 for the "go" or "lifet card." We opponent claims that I can only peg 2. Which is right? P. A. F.

You are.

At cribbase A plays 4: B plays 4, making 5, and pagging 2 for a pair; A plays 4, counting 12, and pagging 5 for three; B plays 4, counting 10, pagging 12 for feur; A plays 3, counting 19; B plays 5, counting 30, and claims a sequence of four, viz. 4, 3, 4, 5. B claims this cannot be counted. C.

A is right. It is not necessary that the cards should be played in order. If there is a break in the sequence, and is the subsequence. and in the subsequent play the break is filled up with-out the intervention of a card out of sequence order, the player completing the sequence begs one for each card forming the sequence.

A. B. and C play a game of pinochie. B melds forty trumps, but does not win atrick on the play off of the cards. Does B's meld of forty count, in view of the face that he does not take a trick? W. J. L. No. In three-handed pinochie no melded points can be added to a player's score until he has taken a trick.

A and B are playing C and D at cribbage. Delaims the right to shuffle the cards in every hand. Have all the players the same right! If so, who has the right to the last shuffle! Samust Buan Bridgeport, Conn.

In any game of cards each player has the right to shuffle the pack before each deal. The dealer always has the last shuffle.

In a game of draw poker, six playing, in drawing cards the dealer, in dealing to the second player, exposes a card. P heat C that the second player is entitled to the next card before the third player. P. C. P wins. In the draw each hand, beginning with the age, must be filled, that is, contain five cards, before age, must be made the next band can draw.

A bets B that he cannot build on another person's build in the game of casino. Please decide.

JOH KELLY.

Please decide following bat and oblige a constant reader: A throws I atdice. B throws 0; C throws 0, D bets B that he will beat his throw. D throws 0, Who wins? What sort of a dice game is it where a man can threw O? Dioses. He bet that he would beat B's throw and falled. He merely tied it.

Which is the higher hand in draw poker (according to Hoyle), a straight or three of a kind? How many solutions have been printed of Hoyle, and has it been revised?

E. B., Stamford, Conn.

Hoyle never knew anything about the game of draw poker. He was an Englishman, and he died about a hundred years more or less before the great American game came into vogue. Coteries differ as to the value of a straight. In the west it is not infrequently held that three of a kind is the higher hand. Hereabouts the straight wins. Decause the chance of filling a four-card straight wins, because the chance of filling a four-card straight wing, because the chance of filling a four-card straight is not so great as the chance of getting a third card to a pair in a three-card draw. It is customary to settle such questions before the game begins.

In a same of poker the pot is opened, A. B. and O drawius cards. A bets. B calls, and C raises were upon A. Art. B. Calls. These these the cards in the cards in the cards in the cards in doing so takes one of B's cards. The potential of the cards in doing so takes one of B's cards. The potential of the cards in doing so takes one of B's cards. The potential of the cards in doing so takes one of B's cards. The potential of the cards in doing so takes one of B's cards. The potential of the cards of the cards of the cards of the cards of the cards. B won, because he had the best hand. There was no four-card hand held. When B threw down his cards all the hands had been called, and the game for that hand

In playing pinochle my partner led hearts. Next played hearts before I had time to play. The one to my plett played the ten of spades out of her turn. Spades were trumps. After she had played I threw down the accost spades and claimed the trick, but she would not allow it because she had played out of her turn. She claimed she had a right to take up the ten.

You are right.

You are right. You are right.

A and B are playing draw poker. B calls A, whe helds three accs. B replies. "The hand is good. Take the pot." While A is in the act of drawing down take money B discovers that he has made a mistake, and that his hand is an eight full. Who is entitled to the pot!" Hoth hands got honestly, and neither hand being thrown down. It is B's pot. Carde talk until the pot is taken in.

1. In a two-handed game of pinochie can a man take a frick and meid out, or must be take another trick be-fore he is out? 2. In a three or four handed game must not the player take in a trick before he is out? J. F. 1. Yes. 2. No.

When fond recollection,
In dim retrospection,
Goes searching for pleasures our lives used to know,
We fortuneless creatures
Will hit upon features
Which once o'er our path rays of sunshine did throw;
Tho' i, just like others,
Ilave worries and bothers.
There's one blest reflection comes mellow and ripe,
Thus the state of the sta A bets B that a two, three, four, five, and six of any suit sequence is a royal straight flush. B bets A that B is not, Who wins:

B wins. A royal flush is so called because it contains the royal or court cards. There is but one royal flush in

In order to decide a bet will you kindly answer the following: A and B are playing double pinochie, and diamonds are trumps. A melds 80 kings, 20 spades, 40 trumps. B then melds 40 pinochie. A then melds 20 hearts, 150 trumps, and then leads his acc of trumps and claims to meld 40 pinochie from the jack of trumps and queen of spades which he had already meided and were then lying on the table. B objects, and claims that A cannot do so as A had already meided the queen of spades in 20 spades and the jack of diamonds in 150 trumps, while he (B) had already melded the queen of spades and jack of diamonds. Which is right? P. J. C. A is right, Cards which have been melded and laid upon the table may not be used to make any new comupon the table may not be used to make any new com-binations of the same nature, but melded cards may be used to form a combination of a different variety.

Where can the rules of the game of "o'nque" of "cinch" be found? H. G., Louisville.

In the American Hoyle, fifteenth edition, published by Dick & Fitzgerald, New York.

In a game of notest a fact not when all hands pass, the right to make it a fack not when all hands pass, that the age has that say; Hoaims that when they all pass it is the dealer's piace to make it a fack not CONSTANT READER.

There is no rule governing the making of jack pots It is usually agreed among the players upon what conditions jack pots shall be played. It is quite common however to play a jack pot for the amount of the ants when all the players pass out. If a jack pot is not played the age draws his ante.

Will you kindly answer the following: At a game of poker can't any one of the players after looking as his hand before the draw, make it cost more to draw cards?

Yes, any sum up to the limit, and he may raise again as long as he can get any player to raise him back.

Will the Sunday Sux please decide a point in pegging at cribbage. A starts the play and calls a six spot; S plays three spot, making nine; A plays five spot, making ing tourteen, and then B plays four spot, making eighteen, and claims four holes for the run, A dissenting. Which is right?

Bis right, Sue answer to C.

In playing pinochle I had four queens, and melded them; and I had forty trumps and twenty clubs; after that I got four more queens, and melded them. How much did it count, 400 or 600?

Sixty. Cards once molded cannot be used again in any combination of a similar nature.

A and B are playing pinochie. A draws all the framp cards of the deck. How much does that count, and how must he meld the same?

It might count 200, 10 for the nine of trumps, 40 for a royal marriage, and 150 for the ace, ten, king, queen, and knave. The royal marriage must be melded before the sequence. The nine spot, if not turned up, may be exchanged for the trump card. Is would depend entirely upon the way in which the trumps were drawn and the skill with which they trumps were drawn and the skill with which they were played. They might be drawn and played in such fashion that nothing could be meided.

Will you please answer in your column as to which is highest in cutting for deal at euchre? The ace is lowest and the other cards range as all whist.

whist.

In draw poker is a straight ordinarily played, and is it a recognized poker hand? I have maintained that in a majority of games of poker played straights are not accepted. Am I right! How can any one tell? hiraights are barred by some coteries and played by others. There is no international or national keeper of poker records, or if there is we never heard of him. A straight is a recognised poker hand, and in most cases beats three of a kind.

A and B playing pinochie. Each 980. Game 1,000. A deals. B leads are of trumps and A plays nine spot. B lays down so pinochie and before drawing claims out. A claims B less to take another trick to make his meld good and go out. Which is right?

B. B. S., Cairo, N. Y.

Bis right. In two-handed pinochle a player wins the game the moment his score reaches 1,000 points, and be claims game. All unplayed cards are then void.

Reserved Region, 73 Second street, Mr. Towelle. for Dispute, Station, & ,L-dos, agerraging of the